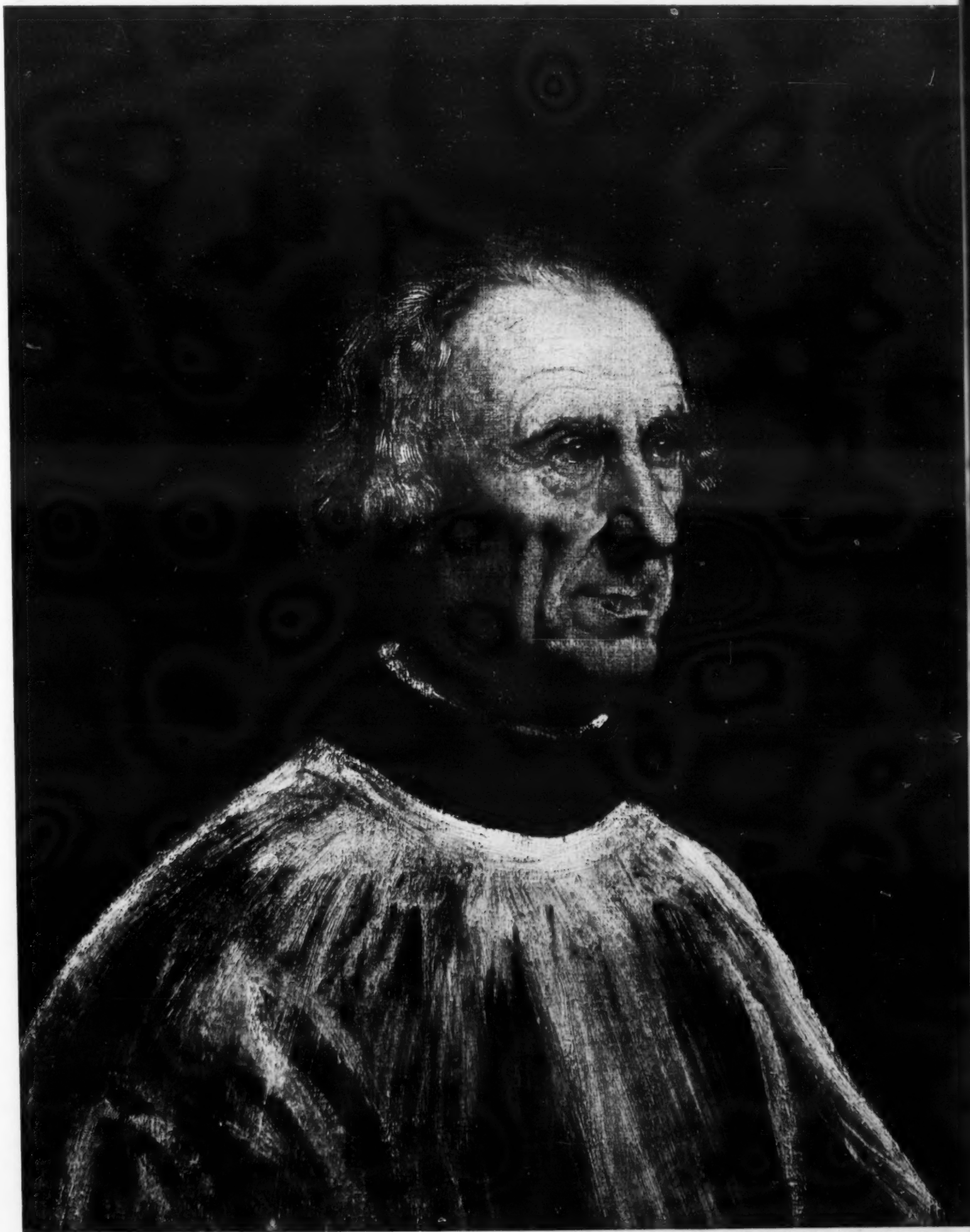


PRICE
25
CENTS

JUL 22 1937
THE ART NEWS



ESTAB
LISHED
1902

JULY 17, 1937 ✦ HAARLEM'S FRANS HALS
FESTIVAL ✦ AN ACTIVE LONDON SEASON
FABERGÉ & THE SPIRIT OF RUSSIAN ART

DUVEEN BROTHERS

PAINTINGS
TAPESTRIES
PORCELAINS
OBJETS d'ART

NEW YORK

PARIS

WILDENSTEIN & COMPANY

INC.

Distinguished

OLD and MODERN PAINTINGS

WORKS OF ART

TAPESTRIES

XVIII CENTURY FRENCH FURNITURE

19 EAST 64th STREET, NEW YORK

147 New Bond Street, London, W.1.

57 Rue La Boetie, Paris

THE ART NEWS IS AMERICA'S LEADING FINE ARTS MAGAZINE

**THIS COUPON and ONE DOLLAR
MAKE YOU A SUBSCRIBER**

THE ART NEWS
136 East 57th Street
New York, N. Y.

Gentlemen: **YOU MAY ENTER**
my subscription for the special term of six consecutive
issues for One Dollar. I enclose my remittance herewith.

NAME _____
ADDRESS _____
CITY _____
STATE _____

SINCE 1902 THE ART NEWS has been preeminent in its field. It has remained so—throughout the quick blossoming, gradual decay and eventual disappearance of dozens of "art publications"—because of its unquestioned authority, undiminished vigor, and the breadth and completeness of its scope.

Today, as in 1902, THE ART NEWS continues to be the one publication which fills every reading need of the fine arts devotee. Its weekly appearance guarantees the freshness of its news; its distinguished editorial staff insures scholarly, judicious interpretation; its physical form, enlivened by copious illustration and a succinct writing style, is marked by convenience in handling, orderliness in arrangement, beauty of aspect. And today, more than ever before, its stability, consistency, authenticity and lack of bias is of inestimable value to the art-lover, faced as he is by a bewildering multiplicity of art publications of varying worth.

The publishers believe that even a short experience as a regular reader of THE ART NEWS will prove to you its true superiority. They have therefore provided this special offer, at a reduced price, as a kind of "acquaintance" subscription. For this extremely modest investment of one dollar, you will receive six consecutive issues of THE ART NEWS, carrying you well into the beginning of the new art season with the best possible news and reference equipment at hand. And, from past experience, we confidently look forward to your continuance, by renewal after the test period, of this invaluable aid to the fullest enjoyment and appreciation of the fine arts.

Regular yearly subscriptions—including the Annual Supplement—\$7.00 in the U. S., \$8.00 elsewhere; single copies, 25 cents. The Art News is published weekly from October 2 to June 11; monthly during July, August and September. This is a limited offer.

EARLY CHINESE ART

JADES

BRONZES

PAINTINGS

SCULPTURE



YAMANAKA & CO.
INC.

680 FIFTH AVENUE
NEW YORK

Notice to Readers: Summer Publication Schedule

THE ART NEWS has entered its regular Summer monthly publication schedule. The next issue will be published on August 14, as the magazine appears once a month through September. With the issue of October 2, weekly publication will be resumed for the season.

EXHIBITIONS IN NEW YORK

MUSEUMS AND PUBLIC GALLERIES

American Woman's Association, 353 W. 57th St. *Summer Show of Paintings*, to October 1.
American Fine Arts Galleries, 215 W. 57th St. *The Second National Exhibition of American Art*, to July 31.
Art Students' League, 215 W. 57th St. *Drawings and Watercolors by Toulouse-Lautrec*, to July 23.
Brooklyn Museum, Eastern Parkway. *The Art and Technique of Ceramics; American Silver; Modern Paintings*, to Sept. 7.
Columbia University, Avery Library. *Fine Bindings and Association Copies from the Collection of the Avery Library*, to Aug. 20.
Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Paintings by Renoir*, to Sept. 13; *Indian and Persian Arms and Armor*, July 18-Sept. 26.
Museum of the City of New York, Fifth Ave. at 103rd St. *Fathers and Sons of the New York Stage*, to Oct. 1; *Index of American Design*, to July 26; *Watercolors of Skyscrapers by Living Artists*, to Oct. 1.
New York Public Library, Fifth Ave. at 42nd St., Room 321. *A Century of Prints*, to Nov. 30; *Kings and Queens. Coronation and Festival Books*, to Nov. 1.

(Continued on page 26)

THE SPANISH ART GALLERY, Ltd.

GOTHIC AND
RENAISSANCE

TAPESTRIES

TEXTILES

FURNITURE

TOMAS HARRIS,
Ltd.

PAINTINGS
AND DRAWINGS
BY OLD MASTERS

50 Conduit St.
London, W. 1

Cables: Barmaster, London

The above galleries under the
direction and ownership of

LIONEL HARRIS
MAURICE HARRIS
TOMAS HARRIS

KNOEDLER

EXHIBITION OF

CONTEMPORARY
PAINTING

14 EAST 57TH STREET
NEW YORK

LONDON: 15 Old Bond Street PARIS: 22 Rue des Capucines

NEWHOUSE GALLERIES

INC

formerly EHRICH-NEWHOUSE GALLERIES, INC

PAINTINGS

5 EAST 57TH STREET
NEW YORK

L. ALAVOINE & Co.

*Interior Decorations
Furniture, Tapestries
Objets d'art*

712 FIFTH AVENUE
New York
42 AVENUE KLEBER
Paris



By Appointment

JOHN SPARKS

CHINESE
WORKS
OF ART

128, MOUNT STREET
LONDON, W. I.

THE ART NEWS

ESTABLISHED 1902

VOLUME XXXV

NUMBER 38

Contents for July 17, 1937

Jacopo Tintoretto: <i>Portrait of a Divine of San Rocco</i> , included in the current exhibition at the Frank T. Sabin Gallery, London (<i>see review on page 20</i>).....	Cover
Exhibitions in New York.....	4
Forum of Decorative Arts.....	6
Frans Hals: A Late Masterpiece.....	8
A Frans Hals Festival in Haarlem.....	9
A Panorama View of American Art in New York.....	11
Carl Fabergé and the Spirit of Russian Art.....	12
A First Re-inventory of Catalan Art.....	15
New Exhibitions of the Month.....	16
Art Throughout America.....	18
The Art News of London.....	20
The Art News of Paris.....	23
The New York Auction Season.....	24

THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXV, No. 38, July 17, 1937. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Elfreda K. Frankel, *President and Publisher*; Alfred M. Frankfurter, *Editor*; Robert S. Frankel, *Advertising Manager*. No part of this periodical may be reproduced without the consent of THE ART NEWS.

The Editor welcomes and is glad to consider Mss. and photographs sent with a view to publication. When unsuitable, and if accompanied by return postage, every care will be exercised in their return, although no responsibility for their safety is accepted. Under no circumstances must any actual works of art be sent to the magazine, nor will opinions or valuations be given.



BY
APPOINTMENT



**HARMAN
& CO. LTD.**

Jewellers
Goldsmiths
Silversmiths

DEALERS IN
ANTIQUE ENGLISH
and
FOREIGN SILVER

177, New Bond St.
London, W. 1

CABLE ADDRESS:

HARLAMSILV, LONDON

MAYFAIR, 0137

DURAND-RUEL

12 EAST 57th STREET, NEW YORK

XIX AND XX CENTURY FRENCH
PAINTINGS



PARIS: 37 Avenue de Friedland

CHURCHILL'S Old Glass

*Egyptian
Venetian
Continental
Old English & Irish*
for Collections or for Use

2nd Edition of our Catalogue with
Supplement and 200 illustrations, \$1.25,
Supplement and plates only 25 cents.

*Catalogue of Exhibition
"HISTORY IN GLASS"
19/6. Illustrated 21/-.*

Arthur Churchill, Ltd.
34 High Street, Marylebone
LONDON

STONER & EVANS LIMITED

*The Finest
Old English
and Continental
Porcelain & Pottery*

3 KING ST., ST. JAMES'S
LONDON, S.W.1
Cables: "Talofa, Piccy, London"

TONYING & COMPANY, Inc.

CHINESE
ANTIQUES

5 East 57th Street
NEW YORK

SHANGHAI PEIPING

Antiques of Distinction

*Furniture, Tapestries
OLD MASTERS*

*Kunsthaus
MALMEDÉ
COLOGNE/Rh.
33 Sachsenhausen*

THE FORUM OF DECORATIVE ARTS

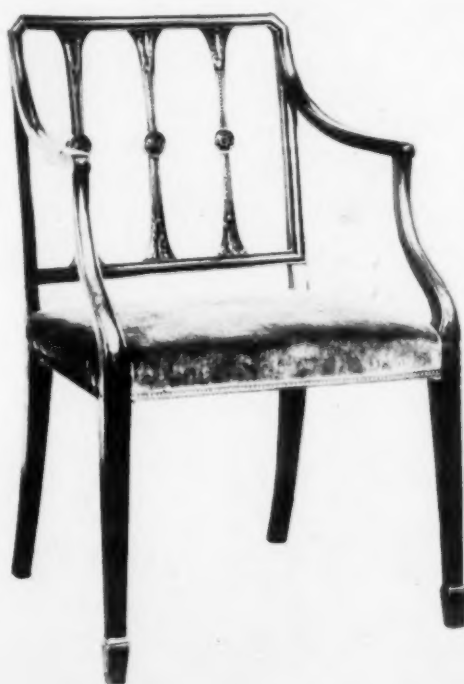
INTERRELATED CHAIR DESIGNS of the Eighteenth Century



*T*YPICAL of the style of Louis XV, this arm chair comes from L. Alavoine and Company. The short legs, broad seat, cresting of the back and apron with a floral motive, and the absence of any straight lines distinguished the chairs of this period.



*T*HE Chippendale mahogany arm chair from the Spanish Art Gallery, London, bears the shell motive typical of the Louis XIV style which was so freely used in English furniture of the eighteenth century. The needlework seat has a pattern of a floral design on a yellow ground.



*T*HE carved elbow chair from Gill and Reigate, London, is of Heppelwhite design. It was made circa 1780 and shows the contemporary French pattern and line in its spindle back and straight front legs.



*T*HE arm chair from Edwards and Sons, London, is one of a set of eight chairs of Chippendale design made in England, but showing the strong influence of the style of Louis XV. It is painted in white and gold.

THE FORUM OF DECORATIVE ARTS

ELABORATE EIGHTEENTH CENTURY SILVER AND GLASS



THE cup and cover from Harman and Company, London, is an example of the chased and appliqué work made in the reign of George III. The incrustated design, with its scrolls and use of marine subjects as motives, is typical of the rococo style in England at this time. It is dated 1767.

ONE of a pair of lustre candlesticks, this piece from Ginsburg and Levy combines the delicacy of blue Wedgwood and fine Waterford glass. The relief design on the base is white and of classical origin.



THE porcelain group of children from Stoner and Evans, London, is one of a pair of Chelsea figures which represent the Four Continents, America and Europe, Asia and Africa. Bearing the Red Anchor mark, it is dated 1755 and stands nine inches high.



THE oval pierced épergne from Walter H. Willson, London, is engraved with the arms of the fourth Earl of Stamford. Flowers and scrolls distinguished the applied decoration of this exuberant style. Madeline Feline made this piece in London in 1756.

THE DIRECTORS OF
EDWARDS & SONS
(of Regent Street) LTD.

Beg to announce
that they have completed
negotiations for the
lease of

No. 17
SOUTH MOLTON ST.
LONDON, W.1.

A further announcement will be
made in this magazine next month.

**PARISH-
WATSON**

& Co., Inc.

WORKS
OF ART

44 East 57th Street
New York

LOEWI

*Period Rooms
Old Furniture
Early Textiles
Antique Rugs*

**PALAZZO NANI
VENICE, ITALY**

San Trovaso 960

C. T. LOO & CO.

41 East 57 St., New York
48 Rue de Courcelles, Paris

*Chinese
Antiques*



SHANGHAI

PEIPING



PERMANENT COLLECTION OF THE FRANS HALS MUSEUM, HAARLEM

HALS: "THE REGENTESSES OF THE OLD MEN'S HOME"; A LATE MASTERPIECE

Painted in 1664, when the artist was eighty-four years old, this magnificent group portrait and its companion piece representing the male governing board are among the last known works of Frans Hals. Both still hang in the building for which they were painted, since the old men's almshouse has been converted into the Frans Hals Museum which is now celebrating its seventy-fifth anniversary with a great international loan exhibition of the master's works. The candid characterization with which the aged Hals searched the personalities of his portrait subjects is here present to an extent unsurpassed in his oeuvre, while his amazing facility in the impressionistic technique is developed to its most advanced degree; the combination of these qualities with the simplified but remarkably effective composition makes it one of the greatest group-portraits ever painted.

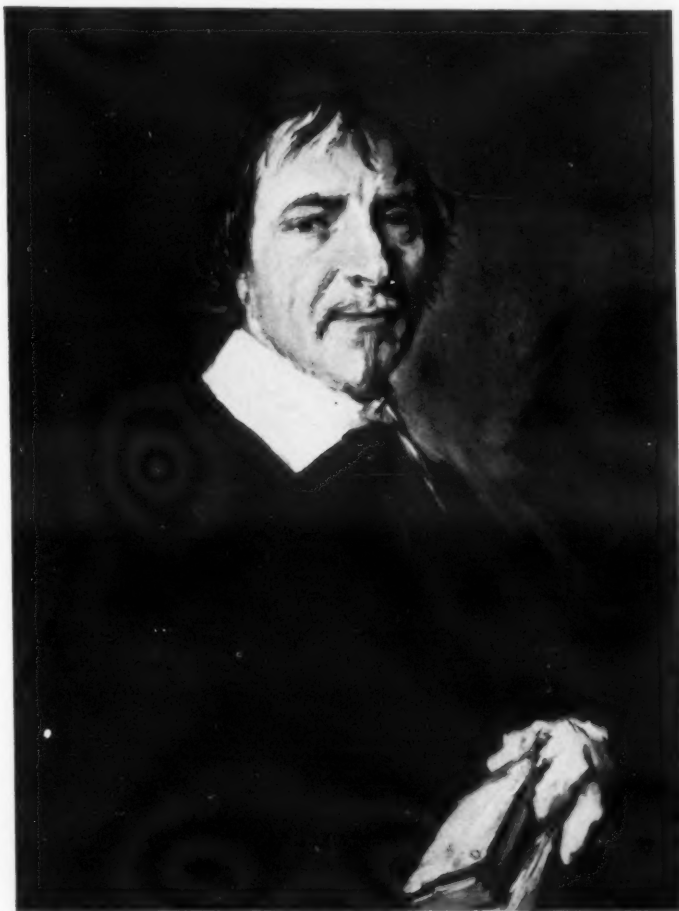
THE ART NEWS

JULY 17, 1937

A Frans Hals Festival in Haarlem

By Alfred M. Frankfurter

TO THE grandeur of sheer painting which is the immediate effect of the one hundred and fifteen paintings by Frans Hals currently exhibited at the Frans Hals Museum in Haarlem—the town in which he lived and worked—there must be added the unique charm of local color. Like Titian in Venice or Degas in Paris, Hals seems to come into his own to an otherwise unrealizable extent amid the delightful atmosphere of the seventeenth century almshouse which has been named in his honor, where he is seen in the clear, salty air of the Netherlands and surrounded by the material things—herings, beer-kegs and the black clothes of the burghers—he loved to paint. And it is paint which is the thing here, the pure manipulation of pigment with brush on canvas as the world, from Hals' day onward, was not to know it again until the advent of Impressionism in the late nineteenth century. Hals, as his art from every aspect is visible in Haarlem, is a master whom no student of modern painting can afford to neglect, though not merely for the didactic reasons of origin and *Entwicklungsgeschichte* which at-



LENT BY THE MUSEE DE PICARDIE, AMIENS

tach to other of the old masters in whom modern painting has its roots. These are pictures worthy in themselves of the most particularized appreciation of a special modern taste: one stands here before painting which, in impulse as well as technique, might be credited to Manet or to Cézanne.

Connoisseurs of the older painting need no such anachronistic introduction to the pictorial intelligence far in advance of its time which they have long attributed to Hals. The Haarlem exhibition celebrates the seventy-fifth anniversary of the foundation of the local museum which was opened about simultaneously with the reawakening of esteem for the painter whose masterworks the municipality of his adopted town had been ready to sell for a song not more than two decades before. Though it is not uninteresting to note that the revival of popularity which was responsible for the Museum occurred at about the same time as the beginnings of Impressionism in France, the previous acceptance of Hals is proven by the fact that for at least the last half-century nearly every one of his works has been known

LENT BY M. KNOEDLER & CO., NEW YORK



(ABOVE)
"PORTRAIT OF
HERMAN
LANGELIUS,"
CA. 1659, A
GREAT WORK
SELDOM
SHOWN
OUTSIDE
FRANCE;
(LEFT)
"CASPAR
SIBELIUS,"
DATED 1637;
(RIGHT) A
CHARMING
GENRE WORK:
"LAUGHING
BOY WITH A
BEER JUG," CA.
1627-30

LENT BY THE HOFJE VAN AERDEN, LEERDAM





LENT BY FIRMA D. KATZ, DIEREN
RECENTLY DISCOVERED "PORTRAIT OF A MAN," CA. 1639



LENT BY AN ANONYMOUS AMERICAN COLLECTOR
"VROUW BODOLPHE" OF THE J. P. MORGAN COLLECTION

under the name of the artist. Untouched by the latter day oblivion which long obscured the works of such contemporaries as Vermeer, Frans Hals has offered few opportunities for "rediscovery" to the modern critic; but two "new" additions to his *oeuvre*, as a matter of fact, grace the Haarlem show and, although they are outstanding works, they are nevertheless almost the only ones of recent years.

If one ponders the ultimate evaluation of Hals after this comprehensive showing, the first one since that arranged on a smaller scale at Detroit some years ago, it is the relative unimportance of chronology in the consideration of Hals' art that is a first step. For, although the current exhibition seeks to document Hals, and does it admirably, by several youthful works which have little other value, it curiously succeeds more than anything else in indicating the protean personality of the artist insofar as he could adapt himself, from the very beginnings of his career, to the exigencies of his subject.

It is only necessary to compare, in the period of the artist's early maturity, the *genre* pieces and certain of the portraits of the twenties to realize how brushwork, color and, occasionally though less frequently, even composition was fitted to suit the material at hand. Thence this tendency grows and becomes increasingly powerful in the artist's work, until, from the early thirties to the early fifties, he is able to paint a Spanish sitter in, so to speak, the Spanish taste, to portray aristocratic subjects with a thin, flat technique infinitely more subtle and refined than the plastic pigment laid on with the palette-knife in paintings of the homelier burghers. This is not meant to say that the artist was dominated by his subject, that his style varied because he succumbed to an atmosphere stronger than himself. Rather does it mean that Hals, who was,

after all, a northern Velasquez, characterized so strongly that every element in the picture was called upon to function toward that end. It is thus, to be sure, that he again strongly anticipates the modern philosophy of painting, for he was the first to insist upon the fact that any definition which the picture might give had to be undertaken in purely *pictorial* terms, eschewing literature, whether lyric poetry or pamphleteering. That his painting never calls forth any but visual images; that, however polished in style, it depends upon the retinal rather than the literary intellect of the beholder, is merely

another quality which puts the artist about two centuries ahead of his time and, it must not be forgotten, also a hundred years ahead of eighteenth century painting except for Goya.

A third property of Hals which, it has been observed, is brilliantly patent in the current show is another prophecy of one of the chief characteristics of the early Impressionists: his realization, the first, so far as I know, in Western painting, of the instantaneous image or what, the Impressionists under the influence of photography, called the "snapshot" portrait. Hals' pictures of men lifting glasses, pouring out of jugs, raising hands, tilting back chairs; of women balancing baskets, dangling flowers and knitting—these are always portraits or records of the moment, of that *specific* moment. His people are always caught in the split second of an action so transient that a second later would see them in a different position and with a different expression. If the Impressionists did the same thing, as they did, under the influence of the camera—and there is no reason to believe otherwise—that was one thing; but with Hals, this was pure invention. To this formidable degree of artistic intelligence is added testimony to

(Continued on page 25)



LENT BY WILDENSTEIN & CO., NEW YORK
AN EARLY WORK, "PORTRAIT OF A MAN," DATED 1634

A PANORAMA VIEW OF AMERICAN ART IN NEW YORK



AMBROSE PATTERSON'S "HOTEL LAMBERT, PARIS"

WOOD SCULPTURE: "WOMAN WALKING," BY CURTIS



THE Second National Exhibition of American Art which is being conducted by the Municipal Art Committee of the City of New York is a feature of New York's third Annual Summer Festival. All of the forty-eight states are participating this year, together with such outlying districts as the Panama Canal Zone, American Samoa, the Territory of Hawaii and Puerto Rico. The method of selection has varied with the locality, no New York jury having passed upon the paintings and sculpture which are here on view, and which may be regarded as a cross section, not only of the creative expression of the country, but also of its critical temper.

Geographical divisions determined the hanging of the exhibition, but, as might be expected, the ideas which dominate are inextricably interwoven into the expression of all parts of the country, so that it is almost impossible to isolate any one work of art as entirely indigenous to a particular region. Trends which may be detected in the New England section may also be observed in Alabama. Evidences of social satire and a reaction away from the genteel tradition are apparent in every section. While the present exhibition is by no means a complete documentation of what is going on artistically throughout the United States and its Territories, being largely academic in viewpoint, it does offer a widespread view, and one cannot but feel a development toward vigor and clarity of statement, less dependence upon obvious subject matter and some relevance to contemporary life. Surrealism and abstract art make a minor contribution. Social content is present in much of the work.

The likenesses and differences in approach and subject matter make one of the points of departure for the average spectator in this exhibition, and one ends by marvelling that so huge a territory can possibly offer so consistent a point of view.



KANTOR'S FLUID LINE IN "BLACK PARASOL"

"PANHANDLER," BY LEONARD D. JUNGWIRTH



CARL FABERGÉ AND THE SPIRIT OF RUSSIAN ART

By H. C. Bainbridge

IS THERE some philosophy of Russian art, some doctrine of continuity underlying it throughout the centuries? This must perplex many serious students judging from the number of times the question has been asked of me.

Thirty years ago, I settled the matter for myself, or, rather, it was settled for me. Once and for all it was made clear that in all Russian art there was continuity, some skill in the realization of a great purpose, extending out from the beginning and flowing on continuously. It had the text for a never-dying song to which it stuck through thick and thin. That Russia has a sense of what some call "monumental conception," has always been generally conceded. This has been her seed. But to leave it at that, is simply to stop dead. One must go on, and going on, one finds that she always has made her bed where success is most likely to complete her efforts. No country has exceeded her in exciting genius, and she herself possesses a genius for giving the finishing touch to that which others think perfected.

For example, turn to Carl Fabergé, the Russian Court Jeweler, generally referred to as "The Cellini of the North." Unquestionably Fabergé was a giant among craftsmen and artists of the last century. His ingenious brain and vivid imagination guided skillful fingers in the fashioning of objects of incomparable originality and beauty for the large family of his patrons, the crowned heads, the élite of Europe, and the connoisseurs of America. Although educated for the most part in Paris, where he studied with thoroughness the arts of the goldsmith and the jeweler, and thus became greatly influenced by the French classic style, Carl Fabergé was essentially a Russian. He delicately blended the bright colors of Russian art into a pleasing har-

mony, infusing it with the magic of his own poetic feeling. Sheer, breathtaking beauty of line, symmetry and contour distinguishes his creations from the work of all others, and thus through him a new art came into existence now sought the world over, and known as "Fabergé."

Truly Russia has a genius which surpasses all. Her best efforts are not for the common gaze, until the common gaze rises to the occasion. Where she strives most, she hides the strain. So it is that whereas in Germany it is what you see which counts, in Russia it is what you do not see which is preëminent. Russian art is never satisfied with one aspect. If there is beauty, you can be sure it is not superficial; if a spire goes up to the sky, it pierces the heavens; the rock which serves for its pedestal is solid.

In a word, Russian works of art have "meat" in them; there is something about them which is (and here I use a word which many Russians may think questionable for such a purpose, although the Grand Duke Michael Michaelovitch once used it in conversation with me, and for him, I am sure it tasted, and for me it sounded, very sweet)—I say there is something about them which is *sortchnee*—a word which to me has wrapped up in it all that is Russian; a word which in English is untranslatable, but has its nearest similarity in the word "mellow."

After settling all this years ago, I was very glad of the opportunity which presented itself recently to prove my philosophy to interested students by means of a comprehensive col-



IN A PRIVATE AMERICAN COLLECTION

"THE RAISING OF LAZARUS." BY THEOPHANES THE GREEK, NOVGOROD, CA. 1380



IN THE COLLECTION OF THE HAMMER GALLERIES

IVAN CHOULTZE: A MINIATURIST PORTRAYS THE QUIET REFLECTIONS OF SUMMER

FABERGE'S
IMPERIAL
EASTER GIFT
FOR THE
TSAR
NICHOLAS II



IN A PRIVATE AMERICAN COLLECTION

PRESENTED
TO THE
TSAR'S
MOTHER, THE
DOWAGER
EMPRESS
MARIE
FEODOROVNA

lection of art objects selected from a thousand years of Russian culture. It was the first Imperial Russian Exhibition held in London and was housed in the mansion of Lady Koch de Gooreynd, in Belgrave Square. Especially decorated in the interior by Doboujinsky, sponsored by Lady Zia Wernher and Sir Harold; enhanced by private visits from Their Majesties, the King and Queen, heralded by the press, and opened by Her Royal Highness the Duchess of Kent, it was a wonder in a very wonderful year.

So far as it was humanly possible to bring together a collection of Russian art outside of Russia, it was done. Icons from Moscow and Novgorod from the fourteenth to the eighteenth centuries; porcelain from the Imperial Factory of St. Petersburg, from the Gardner factory and the Popoff, Youssoupoff, Miklashevsky, Sabanin, Poskochin, Faience, Kornilov, Terikhov, Novi and Koslov factories; goblets, vases, tumblers, cups, tea-sets and decanters, all in glass and from the Imperial Factory; paintings by Levitsky, Serov, Borovikovsky, Repin, Brullov, Choultsze and Shebanov; bronzes by Bartolomeo Carlo Rastrelli; stage designs by Bakst, Benois, Golovin, Stelletski, Millioti, Bilinsky, Lissim, Pogedaieff, Polunin, Goncharova, Zack, Larionov, Scheeravshidze, Doboujinsky, Anisfeld, Bilibin, Yakovlev, Mollo and Bouchène; tapestries, books, manuscripts, textiles and engravings; ivory carvings, vestments and snuff boxes; silver from the sixteenth and eighteenth centuries; eighteenth century enamels; the gold chalice designed by Catherine II; the works of Fabergé in gold, silver, enamel and semi-precious Siberian stones,—all this made a "dazzling and bewildering display; tracing the whole history of Russia from barbaric mediaeval days, through the splendour of the seventeenth and eighteenth centuries, to the opulence of the last Imperial Court and the modernism of twentieth century Russia."

As I walked up and down the rooms of the exhibition, the question always in my mind was, "Am I in a wilderness? Does anybody else believe in the continuity of

all this which has struck me with such force?" And to put the matter to the test, I asked the question, "What exhibit, sir, takes your fancy most? To what object or set of objects should the palm be given?" For some it was the bronzes of the seventeenth century, by Rastrelli, of Peter the Great and Prince Menshikov. For some it

was the topaz vase by Fabergé. For some it was the Imperial Easter Eggs made by the same master for the Tsars Alexander III and Nicholas II, examples of which had been loaned by Her Majesty Queen Mary, Her Imperial Highness the Grand Duchess Xenia, Dr. Armand Hammer, the American collector, and others. For some it was the cane handle in carved jasper, given by the Empress Elizabeth to Count Alexei Razumovsky. For some it was the stage designs by Bakst and others, some liked the Gardner Porcelain, and some the glass.

But many had eyes only for the icons. No works of art of any period and any nation, they said, so entrancingly combine gaiety with tenderness. St. Mary of Egypt, the Intercession of the Virgin, the Raising of Lazarus, the Dormition of the Virgin, St. George and the Dragon, and St. Nicholas, the last Tsar's patron saint, were picked out by them as subjects for special commendation.

Now all this left me much as I had started, and it was only when I read what the critics had to say, that it was evident some of them did not believe that any continuity whatsoever existed. Between Fabergé and the "Primitives," some of them became lost and they had no crook by which to shepherd their opinions. But some of them were quite definite. Art in Russia made a good start at Byzantium. The "Byzantine overlay" smoothly negotiated, appeared in the icons at Novgorod and Moscow quite in order and according to plan, all tenderness, all gaiety and very charming. Up till then, art in Russia was all that it should have been. From that time, i.e., about the middle of the seventeenth century, little by little it went into decay and finally, in the last phases of the Imperial régime, completely to the dogs.



IN THE COLLECTION OF THE HAMMER GALLERIES
FABERGE'S CRYSTAL IMPERIAL EASTER EGG

In other words, Fabergé, went to the Courts of London, and Paris to work for those in power who skimmed a continent for its wealth and in doing so thoroughly enjoying themselves.

All of which came to this: Russia, from the eighteenth century onward, prostituted her national art to the uses of Imperialism. Now this was such a perversion of the truth, as I knew it, that I was confounded for an answer. I had dealt with the very question two years before, in my book, *Twice Seven*. But that was a book on life. I crave pardon from the critics if they find harshness in my words. I have forgiven them long ago. They did say Fabergé was "wonderful," "superb," "supreme," "perhaps the greatest jeweller of all time," "the last of the Great Craftsmen," "the Cellini of the nineteenth century," and his works, "miracles." But it was in attributing his greatness to France instead of to Russia, which so distressed me. To attribute it to London was, of course, ridiculous. It was here, in my opinion, that they missed the point, for in nationality Peter and Gustav Fabergé, the grandfather and father, respectively, of Carl, were both Russian subjects, and Carl Fabergé himself, was born a Russian subject in St. Petersburg, on May 30, 1846.

What helped me most to forgive them was the fact that the Fabergé collection at the exhibition was very, very far from being representative, even after the untold labor which had gone into its making. It was like a peacock plucked of all its tail, or a herbaceous border where there is little color and not much form, all its finest and simplest plants missing. It was unfair to expect the critics to judge a man on such a meager showing.

I therefore suggest to the critics that in their eagerness to be in at the kill they have been blind to a Renaissance. I suggest that they go back to the eighteenth century which so attracts and yet so frightens, and that they do not deny to Russia what they so readily take to themselves. That whereas for England the pivotal point was the time of William and Mary, and for America it was the stirrings which lead up to the Declaration of Independence, for Russia it was Petersburg.

The dates were arresting. It was the time of the great change from the mediaeval to the modern for all three countries, each with its birthright different in physical aspect, intellect and condition. And so I draw the attention of my friends to Petersburg, that city which, founded on a bog, an impenetrable and impassable jungle, after superhuman labor, became in course of time, a tiara of towers, and Peter's "Window to the West." I ask them to dig deep down into the foundations and to the mortal dust of the Grand Duke Alexander Yaroslavitch, Prince of Novgorod, St. Alexander Nevsky, who, after being at rest for four and a half centuries in the Monastery of Vladimir, was brought to Petersburg by Peter, and buried there to consecrate the city. Here was no mere overlay. Novgorod came to Petersburg in the flesh, a symbol of the first magnitude. Here, once and for



IN THE COLLECTION OF THE HAMMER GALLERIES
CUP OF AGATE, ITS HANDLE SET WITH SAPPHIRES, CARVED BY FABERGE

all, is the writing on the wall for all to read if they will but look. Here is the great linking up, the continuity crystallized and consecrated. For all future ages the seed of the Old Russia was laid deep in the foundations of the New, here to bring forth and to multiply.

Having left the Prince of Novgorod, St. Alexander Nevsky, in his tomb, I ask my friends to scale the height of Peter's Monument and to climb right out and look at Peter in the face. As they slide back to earth, I ask them to make a full examination of the granite boulder on which the horse and Peter stand. There is no join in it. If they do not see that from the time of the build-

ing of St. Petersburg, Russian national art was dead and that the gospel of Russia was to draw from the West what she could and to mingle it with her own expression and to transform it, then I say, Catherine wasted all her time, for she put up the monument as a lasting symbol to this very purpose.

What was going on in the Russia of the Imperial régime, and where was her national art? To reply, we move on to Paris, and to the Exposition Internationale Universelle of 1900. There Carl Fabergé exhibited his works. With a background of great carvings in Siberian jade, one and a half feet in diameter and standing higher, bowls and vases, cut in bold and simple lines at times with an effect almost "hypnotic," and needing no added decoration, he grouped all the Imperial Easter Eggs, miracles of craftsmanship, loaned by Their Imperial Majesties the Empresses Alexandra Feodorovna and Marie Feodorovna. Fabergé made forty-nine of these Imperial Easter Eggs for the Tsars Alexander III and Nicholas II; they surpass anything of a like nature, and they were the outcome of a joke which Fabergé played on the Tsar Alexander III in the year 1885.

Jeweled flowers, animals carved of semi-precious stones, and countless bibelots in gold, silver, enamel and precious stones helped to make a display, it is no exaggeration to say, the like of which had never been publicly seen before, and never has been seen since. Silver also formed part of the collection, for Fabergé was a master-worker too in this medium, and no grand duke's marriage was complete without a *surtout-de-table* made by him. The finest example of this object, outside the Imperial Family, was made for M. Bakhmeteff, at one time Russian Ambassador to Washington.

To say that the Paris of 1900 was amazed at the Fabergé exhibits, is to put it mildly. Amazement was only a part of the emotion let loose, and it amounted to frenzy. Here one could see the fundamentals which gave to Russia of the Imperial régime its vigor of culture, its barbaric splendor of ceremony, a certain wildness and crudeness in its pleasures, and that simplicity, dignity and poise in art which will always be associated with St. Petersburg. With what I have already said to support my view, it seems fair to say in closing that art in Russia of the Imperial régime was reborn when Peter laid the foundations of St. Petersburg.



IN A PRIVATE AMERICAN COLLECTION
FLOWERS BY FABERGE: LEAVES OF JADE AND GEMS

A First Re-inventory of Catalan Art

By Walter W. S. Cook

WITHIN a week after the outbreak of the Spanish Revolution on July 19, 1936, the Ministry of Culture of the local government of Catalonia (Generalitat) issued the first decrees for the protection of historical monuments and art objects. A Committee for the Preservation of Art Monuments was created and art experts traveled throughout Catalonia, appointing local delegates to guard historical monuments, giving instructions to the revolutionary committees and putting attachments on all property of any historical, artistic or archaeological value. Local Revolutionary Committees were furnished with a complete list of objects and monuments which were to be protected.

With reference to the art museums of Catalonia, a special commission was appointed, consisting of leading experts in the museums, libraries and archives of Barcelona. This commission took over the control of all local museums. They were given the right to circulate freely through Catalonia, to investigate and to make photographs. By special decree all the private collections in Barcelona were transferred to the Art Museum of Catalonia.

Among the more famous twenty-five art collections of Barcelona which were thus saved the finest were: Teresa Amatller; Romulo Bosch; Cambó; Espona; Güell; Mateu; Milá; Muntadas; Plandiura; Robert Roca-mora. These private collections contained paintings by Botticelli, Tintoretto, Titian, Goya, El Greco, Jaime, Huguet, Luis Borrassá, Jaime Ferrer, Ramón de Mur. The Muntadas collection contained more than a hundred early panel paintings of the fourteenth and fifteenth centuries, mostly of the Catalan school, as well as famous examples of mediaeval sculpture. Aside from paintings and

sculpture great quantities of furniture, ceramics, textiles, silver-smith, glass, were also taken from these private collections to the Barcelona museum.

The cathedral of Barcelona was saved intact. Experts entered the

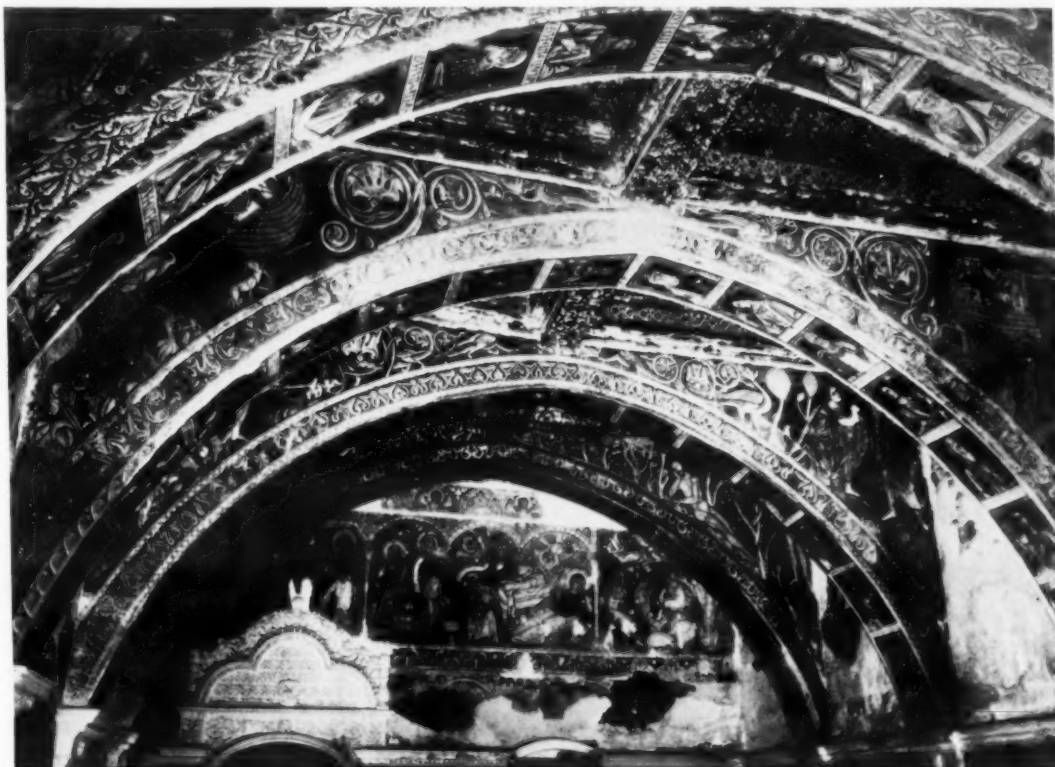
cathedral and removed everything of artistic value to the Museum of Barcelona. As a result of this investigation many new art objects, hitherto entirely unknown, came to light; such as an Arabic ivory casket of the fourteenth century, a magnificent sword belonging to the Constable of Portugal, a marvelous retable by Jaime Huguet, one of the finest Catalan painters of the fifteenth century, which had been built into an altar. Other objects taken from the cathedral were the throne and silver crown of King Martin, silver cross of St. Eulalia, paintings by Jaime Serra, Grau Janer, Ramón de Mur, Vermejo, and Miguel Nadal, all of the fifteenth century.

In the same manner the other churches of Barcelona which had not been burned were entered and all art objects removed to the Barcelona Museum, such as the churches of San Justo, San Felipe, San Sever, Convent of Pedralbes. Other churches have been converted into local museums. The Episcopal Palace will become the general archives of Catalonia, to house historical documents. The famous Baroque church of El Belem on the Ramblas was almost entirely destroyed, but the façade still stands and this will

be converted into a flower market. The famous Episcopal Museum in Barcelona was set on fire, but the art objects were rescued from the flames.

In the towns outside Barcelona, the Art Commission were able to save much church treasure.

(Continued on page 22)



RECENTLY DESTROYED DURING THE CIVIL WAR IN SPAIN

THIRTEENTH CENTURY PAINTED WOODEN CEILING OF THE CONVENT OF SIJENA

ALTAR PAINTING OF CHRIST AND THE APOSTLES MADE IN THE TWELFTH CENTURY

RECENTLY TAKEN BY THE CATALANIAN COMMITTEE FOR ART PRESERVATION FROM THE ESPONA COLLECTION, SPAIN



New Exhibitions of the Month

French Impressionists

THE small group of eighteenth and nineteenth century French paintings which constitutes the summer show at the gallery of Durand-Ruel is an echo of the splendid exhibitions of the Impressionists seen in New York last winter. By no means the masterpiece of any particular painter, the standard is yet so high as to give the spectator pleasure in the brilliance of clear light, the joyousness of color and a sense of the open air which distinguish the paintings of the French Impressionists and continue to make them exciting. The airy lightness in the landscapes of Monet and Sisley, the holiday gaiety in Pissaro's view of the Tuileries and in his *Paysannes au repos*, offer refreshment to the city dweller who can feast his eyes on their delicate foliage and enchanting color. Berthe Morisot's portrait of a woman is a charming study in femininity, an excellent example of this painter's delicacy of touch and correctness of values in handling the whiteness of the dress and bonnet. Monet's technique of divided and broken color gives to his basket of apples a marvelous glint of sunshine and luscious roundness of form. And so much are New Yorkers in the mood for Renoir that one takes especial pleasure in seeing one of his figures in the place of honor. A Mother and Child by Mary Cassatt presents her favorite subject with sympathy, and affords a chance for color within a limited range. There is an innocence in the simple pleasures which so entranced the Impressionists that cannot be matched in contemporary painting, but it conveys something of the past which is welcome today. J. L.

The Art of Children in Contemporary Germany

A DEFINITE philosophy of art education underlies the paintings, sculpture and ceramics which have been on exhibition at the Nierendorf Galleries. Heinrich Schaefer-Simmern, the work of whose students is being shown, has taught adult beginners as well



EXHIBITED AT DURAND-RUEL

A COLORISTIC STUDY OF MIDSUMMER ATMOSPHERE IN PISSARO'S "PAYSANNES AU REPOS"

as children, and his aim has been to sustain the first spontaneous delight of free play with art materials, and to lead his students on into the maturer world of technical skill without losing the freshness and vigor of youthful imagination. With adult beginners, unemployed men and women in Germany, who started with inhibitions and a feeling of awkwardness, his aim was to shorten the period of drudgery so that the most satisfying and stimulating mode of artistic expression could be found without too long a delay. In solving the twofold problem set up by two such different types of student Schaefer-Simmern came to the conclusion that the same object which today the amateur or uninfluenced child selects to represent creatively, has been documented in the same way in all earlier epochs of art. The handwriting of the artist, the individual expression, the material, the technique, all these vary, of course, with every epoch, but a certain visual form is preserved throughout, and it remains the same. Thus, in many of the designs for textiles, for instance, which are now to be seen, there is distinctly the feeling one knows in Persian art, particularly in the delicacy and fine detail of Persian miniatures. Such echoes from past ages may be traced in the work of these students, whose whole art education has been in the direction of recreating an inner concept, and not at all the aping of nature.

In the present exhibition four main steps of development are represented. Drawings of trees are followed by the more complicated treatment of landscapes. Birds and animals appear in their natural surroundings, and are rendered with a meticulous attention to the relationship of the parts to the whole conception. The human face, flatly represented, is shown in drawings and in various forms of sculpture, from high relief to work done in the round. In all of the examples exhibited one has the feeling of pure folk art. The simplicity with which an idea is rendered, the direct personal message, the joyous quality of the creative artist, working without being influenced by preconceived ideas or the artificial stimulation of a teacher—all this is apparent. It is the result of art education based on the conviction that the average human being has latent creative powers, and can, if encouraged, follow his own course in his artistic production which parallels the course taken in earlier art epochs. It is in line with theories of education in this country today. J. L.



EXHIBITED AT THE NIERENDORF GALLERIES

SPONTANEITY IN MODELING BY A SIXTEEN-YEAR-OLD BOY

Geometrical Form in the Work of Robert Crane

THE gallery of Hudson D. Walker is devoting one room to the watercolors of Robert Crane and one to a group exhibition of particular merit. Crane's twenty paintings are interesting as they show the artist's ingenuity in approaching his material from unusual angles. The geometrical problems of city streets and buildings seen in perspective occupy him, and when he paints a field, it is the pattern of straight furrows which he represents, and not the undulating, bucolic scene which strikes most painters in watercolor. The suave color which he likes is most alive when problems of light enter in, the weakness in the work of this painter being a tendency toward monotony of tone. *The Carnival*, while it is not entirely typical of his most characteristic work, does show his ability to simplify and resolve his forms into geometrical design.

Among the canvases in the group show, Stuyvesant Van Neen's *Backstage Sewing Room* is an intriguing little study, interesting not only for its clever character sketches, but because of the contrast between the bright light and color of the room beyond and the dull drabness of the passage in the foreground. Two water colors in Katherine Sturgis' fluid style show her ability to organize the subject matter of Gloucester and Rockport, and to present their shorelines in subdued, cool tones. Mary Early's *Bicycle Races* approaches the problem of design in the shape of the track peculiar to this sport, and packs the canvas full of interest, not only from the standpoint of pattern, but of some amazingly deft character study. Louis Ferstadt shows *Transients*, rapid in line, rich in color contrast, and altogether appealing in its creation of mood. *Old Docks* is the name of a painting by Samuel Brecher, showing in tones of grey the bleak aspect of a waterfront in wintry weather, the chilly scene suggested by the abrupt changes in values. The mood of this painting is defined entirely in terms of color. *Day Coach* by Herbert Ferber is definitely an addition to the documentation of Americana, and a triumph in its selection of vivid subject matter. As painting, Albert Maurer's *Composition* is by all odds the most distinguished example in the exhibition. Here the variety in design which he has achieved by means of the juxtaposition of planes and rounded pattern, the tactile quality of his surfaces, and the rich harmony of color make a painting of unusual charm.

J. L.



EXHIBITED AT THE STUDIO GUILD
FLORENCE PROCTOR'S DECORATIVE STYLE IN "NONSENSE"



EXHIBITED AT THE HUDSON D. WALKER GALLERIES
"THE CARNIVAL," ROBERT CRANE'S STUDY IN ANGLES

Rotation of Paintings: A Summer Experiment

SUMMER taxes the ingenuity of the New York galleries which possess the temerity to stay open through any or all of the torrid months, and it sometimes acts as an inspiration to try out new ideas. The Studio Guild, which has as attractive quarters as any gallery in the city, with an open air terrace besides several large rooms, is presenting a revolving exhibition of paintings and sculpture having excellent features both for the artists who exhibit and for the public. At a very low entrance fee per week an artist may enter one or more pictures and show them for as long as he likes. This arrangement has attracted artists from all over the country, and the exhibition numbers some two hundred paintings and a considerable showing of sculpture. With no limitation as to whose work is to be presented, the quality naturally varies, but there is a high enough average of performance to make the experiment successful, and a visit worth while for the person who enjoys somewhat academic art. For the artist who for any reason does not wish to connect himself exclusively with one gallery, and enter into one man shows, it offers an excellent opportunity.

Mary Cheney Platt's *Canon Church* is a flat decorative composition with pictorial interest and interesting color. *Reading the Tea Leaves* by Lucille Sylvester is a subject imaginatively presented, with humor and charm. Ruth Harmati demonstrates the ability to paint with authority in a *Nude*, the design being emphasized by color contrast. *Maud*, by Edward Shorter is an attractive and convincing piece of character interpretation. Charlotte Lermont shows two of her works. Both are appealing for the skill in which she handles light and shadow and captures a feeling of local color. *Exterior Street*, a scene familiar to motorists bent on getting out of the complexities of New York traffic, is particularly successful. The soft, blurred, but effective technique of Rose Kuper is seen in nine examples, which shows her range of ability and makes one want to see more of her work. Rose Churchill's watercolors exhibit fresh, spontaneous color and a sense of design. Frankly decorative, but striking in pattern and color, is *Nonsense* by Florence Proctor.

The exhibition of sculpture includes work by Arlene Wingate who shows two examples, and a frog fountain by Janet Scudder which has an individual quality. Three screens by Beatrice Kendall and two by Agnes Tait add variety to this show which will change periodically throughout the summer.

J. L.

ART THROUGHOUT AMERICA

New York

FRANCE during the early eighteenth century was graced with a particularly charming school of painters, who delighted in representing the gay and rather artificial life of the beau monde. A concert champêtre by Jean Baptiste Joseph Pater, typical of this period and thoroughly French, has recently been acquired by the Metropolitan Museum of Art. Watteau, who was the originator and principal exponent of this type of painting, has already been represented in the Museum

collection, but Pater has hitherto only appeared in special loan exhibitions so that the recent acquisition to the rather limited group is most welcome. The most attractive aspect of Pater's art is his color, and here we have a masterly handling of shimmering grey and pink contrasted in the figure of the central lady, and a neutralized pink in the marvellously variegated skirt of another. The setting is beautifully painted, Pater frequently surpassing Watteau in his treatment of landscape backgrounds, though less gifted as a figure painter. Atmospheric perspective and a smooth almost enamel-like finish to the light feathery strokes represent well the finesse of this painter's superb technique.



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART
ATMOSPHERIC LANDSCAPE IN "CONCERT CHAMPETRE": JEAN BAPTISTE JOSEPH PATER

necessary, a wealthy Christian family gave over one room of their house to Christian worship. The room was small and easily concealed. Pagan bacchic friezes still remain on the walls of adjoining rooms. A generation or so later when the Christian community had grown, toleration made secrecy no longer necessary, and the family moved out, turning over the whole house to the Christian community. The rooms were rearranged and the walls of the first room were elaborately decorated with Biblical paintings. The other rooms were not decorated, and

the supposition is that taste had changed, or that the final siege of the city, which occurred in 256 A. D. prevented continuation.

The chapel dates from 232 A.D., a date derived from an inscription. The painting depicts scenes from the New Testament. One of these shows Christ the Good Shepherd, a sheep on His shoulders, a flock of sheep before Him. Under His feet are Adam and Eve, in this position symbolizing the Fall and the Redemption through Christ. Another scene represents Jesus healing the lame man of Capernaum, who in a sequel is shown bearing his bed on his back. Another panel, partly damaged, shows Christ reaching out His hand to Peter, who is attempting to walk on the water. The boat with the rest of the Apostles is seen in the background. A second strip of decoration represents the tomb of Christ approached by the three Marys. Two other sections show David slaying the giant Goliath, and a woman who is engaged in drawing water from a well.

Dura, which flourished from 300 B.C. to about 256 A.D., was founded by the Macedonians and passed successively into the hands of the Parthians and the Romans, under whom it was an outpost against the Eastern world. Roman soldiers protected its trade routes. Traders traveling from East to West, and from West to East, constantly passed through the town. Each group erected shrines and temples to native gods. Later in its history the city was left largely to provide its own defenses since Rome, fast losing power, had been forced to recall distant armies. The city was besieged by the Sassanian Persians and the inhabitants fortified the city walls by bracing them both inside and out with great sloping heaps of rubbish and mud-brick. Any buildings which happened to be within twenty-five feet of the base of the wall were buried. What was ruin then meant almost complete preservation of these structures,

New Haven: Dura Chapel

THE oldest Christian Chapel known to archaeologists, uncovered by the Yale expedition in French Syria, has been transported to New Haven and reconstructed in the Yale Gallery of Fine Arts. Contemporaneous with the Roman catacombs, this chapel from Dura on the Euphrates with its frescoed walls and baptismal font has opened a new vista to historians, archaeologists and students of religion.

The chapel was reconstructed under the supervision of Mr. Herbert Gute, a graduate of the Yale School of the Fine Arts, who spent two years working in Dura before undertaking the project. Considered one of the outstanding finds uncovered in this ancient city during the past nine years of excavation, the chapel throws light on the changing attitude toward Christianity during the third century A.D.

From a study of the chapel and adjoining rooms there is the indication that in the early years of the century, when persecution made concealment



RECENTLY ACQUIRED BY THE GALLERY OF FINE ARTS, YALE UNIVERSITY
CHRISTIAN CHAPEL EXCAVATED IN DURA IN 1931

for buildings in the rest of the city have almost disappeared. The Sassanians were finally victorious. The city fell, the people taken into captivity, the town deserted. Dust and sand blew in from the desert, walls collapsed, and the ruin was left untouched for more than nineteen centuries. In 1928 the first excavation was undertaken, and Dura has since continued each year to yield hitherto unknown information on the civilizations of antiquity.

It was under the ramp that the Christian Chapel was found. On first appearance it seemed to be a private house, similar in plan to many others in Dura, except that it was larger and more elegant. But it was apparent that it was not used as a private house at the time it was abandoned and buried. Household articles—stove, cistern, etc.—were missing. The small elaborately decorated room was strikingly different, and at one end was a large box-like section roofed by a barrel vault and supported by marbleized columns. Scholars have agreed that this is a baptismal font, definitely in accord with what is known of early Christianity.

Princeton: Belgian Mediaeval Art

A SIXTEENTH century tapestry portraying the crucifixion which has never before been placed on public exhibition is among the items of Belgian mediaeval art that have been lent by the Belgian government to Princeton University. The richly colored wall hanging has been in a Spanish private collection until its recent acquisition by French and Co. and is one of the seventy-five works of art assembled by the Belgians for the present exhibition. Gathered both in this country and Belgium it presents a cross section of Belgian culture during the fifteenth and sixteenth centuries,



RECENTLY ACQUIRED BY THE FOGG MUSEUM
CARVED BODHISATTVA

at a time when Belgian influence in Western Europe was a considerable factor. It embraces tapestries, wearing apparel, manuscripts, painting, sculpture and minor art objects. Of particular interest is the only known complete copy of the first book ever printed in the English language, a volume printed in Bruges about 1475 by William Caxton.

Cambridge: A IX Century Figure

THE Fogg Museum has recently received a new treasure in a small wooden figure of ninth century Japan. It stands about twenty inches high and represents a Bodhisattva or attendant of Buddha. The thousand years have left their mark on this still beautiful little figure. Only sparse fragments of the once brilliant gold leaf and pigment now remain on the surface. The crown is missing and the scarf drapery which originally fell softly over both arms to the bottom of the skirt is broken at the elbows.

Lovely as the figure is, it was never intended by Japanese Buddhists to be examined or worshipped alone. To judge it fairly it must be visualized in its original setting, as one of a thousand similar attendants grouped around a high god in Kofukuji Temple in Nara. For every ten of these small Bodhisattva there was a slightly larger one, and for every hundred, one larger still. They were conceived as a group and the impression was that of numbers. There was magic in numbers in ninth century Japan. Mere repetition—the verbal repetition of a Buddhist prayer or the reduplication in wood of a deity—assured the pious of the fulfillment of their wishes.

Very few Bodhisattva have found their way to America, so this figure is especially welcome.

ALEX. REID & LEFEVRE, LTD.

BOUDIN
CEZANNE
COROT
COURBET
DAUMIER

DEGAS
GAUGUIN
LAUTREC
MANET
MONET

PISSARRO
RENOIR
SEURAT
SISLEY
VAN GOGH

LONDON
S.W.I.

1^A, KING STREET, ST. JAMES'S

CABLES:
"DRAWINGS, LONDON"

BIGNOU

NEW YORK
32 East 57th Street

GEORGES F. KELLER, Director

PARIS
8 Rue La Boetie

SELECTED FRENCH PAINTINGS

JOHN LEVY GALLERIES

INC.

Paintings

ONE EAST 57th STREET
NEW YORK

ARNOLD SELIGMANN REY & CO., Inc.

11 East 52nd Street NEW YORK
20 Bruton Street LONDON

WORKS of ART

ARNOLD SELIGMANN & FILS
23 Place Vendôme PARIS

RAINS GALLERIES

(RAINS AUCTION ROOMS, Inc.)

14 EAST 49th STREET, NEW YORK

RAINS GALLERIES offers adequate facilities for the proper display and dispersal of Fine Paintings, Antique Furniture, Bric-a-Brac, Bronzes, Tapestries, Jewelry, Rare Books and other Literary Property.

Fine Arts collectors as well as buyers of Furnishings, Rugs, Silver and Jewels are frequent visitors to our galleries, situated one door from the world-famous Fifth Avenue.

A competent department is maintained for estate sales and liberal cash advances can be arranged on the property, prior to its exhibition and sale. Your communication will be held in strictest confidence. A department is also maintained for appraisals, valuation for insurance, transfer taxation, liquidation proceedings and other purposes. Sales for open dates on our calendar are now being solicited, and invitation is extended to discuss with the Galleries any matter pertaining to disposal of properties by auction. Appointments may be made by writing the galleries.

Those who wish to keep posted on the Galleries' activities may have their names placed on the mailing list gratis.

MARIE STERNER GALLERIES

WATERCOLORS AND DRAWINGS

15 NATIONALITIES REPRESENTED

by

54 WELL-KNOWN ARTISTS

9 EAST 57th STREET, NEW YORK

FRENCH ART GALLERIES, Inc.

Modern French Paintings

51 EAST 57th STREET

NEW YORK

The Art News of London

A SEASON which began in May with the promise based upon the great success of several great collections in the salesroom bore fruit during June and, all in all, ends as one of the most active London art summers of recent years. From the Earl of Lincoln's collection, which was dispersed early in the month, to the Earl of Lauderdale's pictures which were sold on July 2, Christie's salesroom has held a constant succession of high prices and successful auctions. It goes without saying that the same feeling has been reflected in the dealers' galleries.



EXHIBITED AT ALEX. REID & LEFEVRE, LONDON

TWO GREAT CEZANNES (ABOVE) "LE MUR BLANC," 1871-72;
(BELOW) "LE FILS DE L'ARTISTE," 1894-95

EXHIBITED AT ALEX. REID & LEFEVRE, LONDON



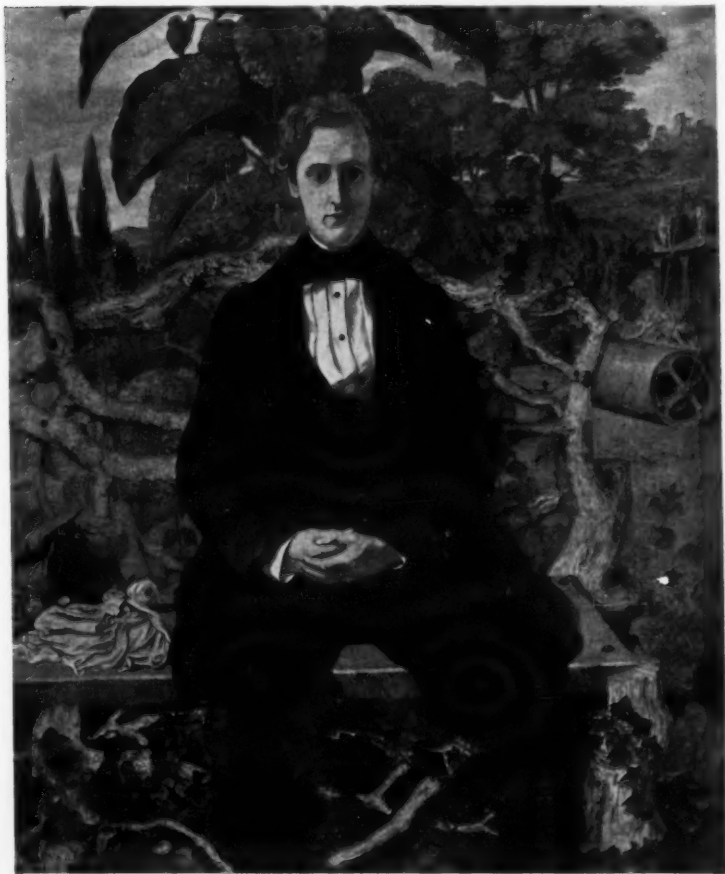
AMONG the several brilliant exhibitions of old masters planned around the Coronation Season, that of "Gems of Painting" at the Frank T. Sabin Gallery is outstanding. Its most notable item is the Tintoretto *Portrait of a Divine of San Rocco* (illustrated on the cover of this issue) which has not been exhibited since 1868 at Leeds. Its subtle handling of facial characterization, done with the underpainting so characteristic of Jacopo, gives it a degree of quality not always associable with portraits attributed to the master. Also notable is a magnificent *Pietà* from the earliest period of Quentin Metsys. A Rubens family group of great importance and a small but exquisite Rembrandt landscape are the chief seventeenth century representatives among an aggregation which is truly a noteworthy group of all periods and nationalities. It would be unfair not to mention the sumptuous catalogue, which is a bound volume in quarto



EXHIBITED AT P. & D. COLNAGHI & CO., LONDON
A RARE SIGNED HIGHMORE: "DUCHESS OF CHANDOS"

size with full page illustrations and complete bibliographies of every picture, compiled by Mr. S. F. Sabin.

CEZANNE as he has rarely been visible in a private one man show was seen at the Reid & Lefevre Gallery. Although some of the items had already been shown in New York, this exhibition was a revelation to an American critic and its strong success in London was readily understandable. Such fascinating early works as *Le Mur Blanc*, recalling Courbet but so much more solid, and the endearing *Petits Personnages* were proper portals to an art the culmination of which was seen in the great *Fils de l'Artiste* with its
(Continued on page 26)



LENT BY MR. DAVID FINCHAM TO THE LEICESTER GALLERIES, LONDON
"VICTORIAN LIFE": RICHARD DADD'S "THE KEEPER"

"CHRISTIE'S"

LONDON, ENGLAND

For over one hundred and fifty years CHRISTIE'S has been world renowned. They have had the privilege of selling, in their Great Rooms, most of the Famous Collections of Works of Art which have been dispersed at auction in England over that period, and their unrivalled experience is at the disposal of all who may wish to consult them regarding the sale of

ANCIENT & MODERN PICTURES, DRAWINGS & ENGRAVINGS, ENGLISH, CONTINENTAL & ORIENTAL PORCELAIN & POTTERY, TAPESTRY, DECORATIVE FURNITURE, CARPETS, BRONZES, MINIATURES, SNUFF BOXES & OBJECTS OF VERTU, SILVER & JEWELS

The Commission, in the event of a sale being effected, is SEVEN AND A HALF PER CENT ONLY and this includes ALL advertising and catalogue expenses.

For BOOKS AND MANUSCRIPTS, COINS
MEDALS, GREEK, ROMAN
AND OTHER ANTIQUITIES AND RELICS
the commission is Twelve and a half per cent

The particularly moderate commission charged for Sales might well be borne in mind by those who have not already consulted

CHRISTIE, MANSON & WOODS

8 KING STREET, ST. JAMES'S SQUARE, LONDON, ENGLAND

From whom full Particulars and Advice can be had on enquiry

Telephone: Whitehall 5056

Cables: "Christiart, Piccy, London"

BY APPOINTMENT

D. KATZ

XVII CENTURY
DUTCH PAINTINGS
ITALIAN PRIMITIVES
ANTIQUE FURNITURE
& WORKS OF ART

— **DIEREN, HOLLAND** —

Twenty minutes from the railway station at Arnhem, Holland

SCHAEFFER GALLERIES

INC.

PAINTINGS

61 EAST 57th STREET, NEW YORK

LONDON: 30d BURY STREET, ST. JAMES'S, S. W. 1

**SELECTED FRENCH PAINTINGS
OF THE 19th and 20th CENTURIES**

CARROLL CARSTAIRS

11 EAST 57th STREET, NEW YORK

THE FINE ART SOCIETY LTD.

Established 60 Years

DEALERS IN

**FINE ETCHINGS
by OLD and MODERN MASTERS**

148, NEW BOND STREET, LONDON, W.1.

CABLES: FINART, LONDON

BACRI FRERES
Paintings · Works of Art

141 BOULEVARD HAUSSMANN
PARIS

CHARLES RATTON

PRIMITIVE ART OF

AFRICA, AMERICA, OCEANIA

14 RUE DE MARIGNAN, PARIS

Cable Address: "Rattonchar, Paris"

VALENTINE GALLERY

16 EAST 57 STREET, NEW YORK

MODERN ART

S. F. ARAM

PAINTINGS BY OLD MASTERS

2 EAST 56th STREET

NEW YORK

A First Re-inventory of Catalan Art

(Continued from page 15)

Gerona. All the monuments were saved. A museum has been installed in the cathedral, containing the famous Apocalypse tapestry (twelfth century), carved stone Calvary by Master Bartolomeo (thirteenth century), fifteenth century painted retables, famous tenth century illuminated manuscript by Beatus of Liebana, Bible of Charles V, statue of Charlemagne by Cascalls.

Lerida. The new cathedral of Lerida was burned and the famous choir stalls carved by Bonifacio were lost, but the famous collection of tapestries were saved. The Gothic church of San Lorenzo was also burned, but the four carved stone retables of the fourteenth century were saved.

The former provincial and Episcopal Museums of Lerida have been combined and the new museum installed in an ancient hospital of the fifteenth century.

Tarragona. The famous Roman arch of Bara was partially destroyed by a bomb, but has been restored. The Episcopal palace has been converted into a museum of pre-Christian art. The cathedral is intact as well as the cathedral museum.

Vich. A town north of Barcelona. Many churches were destroyed here, including the Gothic church of La Merced and the neo-classic cathedral containing a series of mural decorations by Sert.

Tortosa. All the monuments have been saved. The Cathedral, Episcopal Palace, Archives and Museum today form a single great museum. Here are housed the famous treasure, including the cross of Moncades, the chalice of Pope Luna, and a valuable collection of illuminated manuscripts (twelfth to fifteenth centuries).

Solsona. The Episcopal palace and Romanesque cathedral have been converted into a museum. The famous twelfth century Virgin of the Cloister has been transferred to the Episcopal Museum, and also the retable from San Lorens de Morunys.

Manresa. Three important Gothic churches, the Carmen, San Miguel and Santo Domingo, were destroyed but the fourteenth century cathedral church with its Romanesque cloister, portal, and its art treasure has been preserved, with the retables by Pere Serra, Master of St. Mark, Cabrera and Guardia, and the fourteenth century Florentine embroidered altar frontal by Geri Lapi.

La Bisbal. The Episcopal palace has been converted into a museum, and here have been brought the Romanesque twelfth century crucifix and Luis Borrassa's fifteenth century retable from Cruilles.

Tarrasa. The three Romanesque churches with their great wealth of art, and the Soler y Palet museum are intact.

Aragon. The fighting militia have returned from the Aragonese front, bringing in trucks to the Barcelona museum important retables of the fifteenth and sixteenth centuries. The convent of Sijena was burned and most of the famous mural paintings and painted wooden ceiling in the Chapter House of this convent were destroyed.

Half of the contents of the Museum of Barcelona, including some of the greatest masterpieces have been shipped to Paris, where they were exhibited in the Jeu de Paume. The remainder of the Barcelona Museum has been transferred to an abandoned monastery at Olot and guarded day and night by Civil Guards. The treasures of the Prado Museum have been shipped from Madrid and are now stored in Valencia, at Alicante, and other works are being shipped to Paris for exhibition.

Among the other art treasures of Catalonia destroyed are:

Fifteenth century retable by Jaime Ferrer, at Albatarrac.

Thirteenth century Gothic church of La Sangre, in Alcover.

Sixteenth century retable at Argenton.

Ninth century Church of San Pedro de les Puelles, in Barcelona, fourteenth century church of S. Maria del Pino, Parish Church of Sarria, with a fourteenth century painting by Jaime Serra, also in Barcelona.

Fourteenth century Church of Santa Ana, retable by Pere Serra.

Church of Sta. Maria del Mar, fourteenth century, burned with two retables by Master of St. George, all in Barcelona.

Church and Cloister of Jungueras (La Concepcion).

Sixteenth century marble sepulchre, carved by Joan de Nola at Bellpiug, partially destroyed, and a fourteenth century painting by Ferrer Bassa.

Three Gothic altars at La Granadella.

Churches of the Carmen, Saint Miguel, Sta. Domingo at Manresa. Romanesque church and Renaissance retable by Joan Gascó at Sant Esteve d'en Bas.

Church of St. Paul at San Juan de las Abadesas (apse destroyed).

The Art News of Paris

THE outstanding event of the art season in Paris which took place in the month of June was the sale of the important collection assembled about fifty years ago by Madame Louis Burat, well known in Paris as a woman of great taste, the influence of which is the origin of the growing vogue for eighteenth century objects of art.

M. Etienne Ader, the young auctioneer in charge of this remarkable sale brought together for the event at the Galerie Charpentier, the leading collectors and dealers of the art world. The two principal objects of the collection were a portrait of Rosalie Fragonard by Fragonard, and a Louis XV red lacquer armoire. The first was contested at auction by the Parisian expert M. Max-Kann and Mr. George Blumenthal. It was bought for 1,450,000 francs by the latter who will give it to the Metropolitan Museum of Art. For the armoire, which is a masterpiece of French cabinet work of the eighteenth century M. Fromager, one of the great collectors of the Continent, gave 1,520,000 francs. These two objects were bought by Madame Burat about 1805, the painting by Fragonard for 35,000 francs and the armoire for 30,000 francs. A very small table considered the equal of the armoire went to M. Stiebel for 248,000 francs, and a number of pieces of furniture and bibelots attained prices ranging from one hundred to three hundred thousand francs. The total proceeds of the sale was in the neighborhood of 8,000,000 francs.



RECENTLY INSTALLED AT THE PARIS OPERA
DECOR BY FERNAND LEGER FOR "DAVID TRIOMPHANT"

ABSTRACT art which received such impulse this last winter in New York, and has recently been brought before the attention of the public again by the Guggenheim gift has been the recipient of another incentive in the form of a prize of twenty-five thousand francs offered to a French artist or to a foreigner by Mme. Helena Rubenstein. On the jury will be Matisse, Brancusi, Bracque, Leger and several other French artists of distinction, and the prize will be awarded this year, in all probability, to a sculptor for a work which has not before been exhibited.

A NOVEL feature of the summer season at the Opera described in a Paris journal as a veritable revolution, are sets and costumes for *David Triomphant* by Fernand Leger. In place of the academic decor to which the Parisian eye has become accustomed over a period of decades unknown in number, this daring innovation left first night spectators breathless for a few moments. Then they succumbed to the magic color, the fantastic costumes, and the special atmosphere which could have only been created by this artist. Basing his conception upon the portrayal of a background of wild beauty, Leger designed his costumes from a plastic point of view, with a result that fascinated the eye and the imagination of the audience from the moment the curtain rose.

MR. ARTHUR L. HALMI of New York, well known portrait painter, has just left Budapest after two unusual seasons for a foreign artist. During his stay in Budapest, from 1935 till now, Mr. Halmi painted, among others, Mme. Nicholas de Horthy, the wife of the Regent of Hungary, Prince George Festetics, Countess Tascher de la Pagerie, Princess Hohenlohe, Count Ludwig Karolyi and Countess Franz Eszterhazy.



A NEW 'HOMELOVERS' PRINT

"THE BOOK OF LIFE"

BY
HOYSEP PUSHMAN
A. N. A.

In colour; perfect facsimile of the original. Limited Edition. Signed Artists Proofs, \$36.00

Now on view at all good print shops or Post Free from

FROST & REED LTD., BRISTOL, ENG.

Publishers of Fine Prints since 1808

Loxton Gallery, 26c, King Street, St. James, S. W. 1.

HOWARD YOUNG GALLERIES

OLD AND MODERN PAINTINGS

NEW YORK
677 FIFTH AVENUE

LONDON
35 OLD BOND ST.

MARIE HARRIMAN GALLERY

MODERN FRENCH
PAINTINGS

61-63 EAST 57th STREET, NEW YORK

E. & A. SILBERMAN GALLERIES INC.

OLD AND MODERN MASTERS

32 EAST 57th STREET
NEW YORK

SEILERSTAETTE 16
VIENNA



Announce the Opening
of a

RUSSIAN ICON EXHIBIT

to be held from
August 2nd to
August 31st, 1937

The Hammer Collection
comprises Russian Prim-
itives from the time of
Theophanes the Greek,
painted in the 14th cen-
tury, to the modern ones
of the 19th century, the
trappings of which were
made of gold and silver
by the famous Russian
Court Jeweler, Carl
Fabergé.

Visitors Cordially Invited

682 FIFTH AVENUE
New York

UMBERTO
PINI
S.A.

PAINTINGS
By Important
ITALIAN
MASTERS

19 Via Tornabuoni
Florence, Italy

JACOB HIRSCH
ANTIQUITIES & NUMISMATICS
INC.

30 WEST 54 ST., NEW YORK

NUMISMATICS
WORKS OF ART

EGYPTIAN - GREEK - ROMAN
MEDIAEVAL - RENAISSANCE
PAINTINGS

ARS CLASSICA, S. A., GENEVA (SWISS)
23 Quai du Mont Blanc

J. HIRSCH & CIE, PARIS (FRANCE)
11, Rue Royale

The New York Auction Season

AUCTION sales of art and literary property at the American Art Association-Anderson Galleries during the 1936-37 season realized a total of \$2,970,997.50 in 70 sales, comprising 150 sessions extending over the period commencing late in September, 1936, and concluding May 27, 1937. Art property including decorative paintings and drawings, antique furniture, rugs and tapestries, silver, porcelains, and jewelry accounts for \$1,913,338.50; paintings for \$244,412.50; and books, autographs, manuscripts and prints for \$813,246.50.

The top prices of the season were: \$43,000 each for two Tournai Gothic *Country Life* tapestries purchased by French & Co., this being a record price for tapestries at auction in this country; \$32,000 for a Brussels Gothic allegorical tapestry; \$31,000 for Keats' set of Shakespeare's works, annotated in the young poet's hand; and \$30,000 for an early American silver punch bowl of monteith type, by John Coney of Boston. Another record price was established during the current season with \$7,700 for a painting by Frederic Remington entitled *Indian Warfare* (also known as *Custer's Last Stand*), this being the highest price realized to date at public sale for a painting by the celebrated American artist whose paintings of cowboys and Indians in the "wild" West have established him as an important chronicler of frontier life.

The largest sum realized for any one sale was \$471,761 for the Genevieve Garvan Brady collection, representing the highest total for a sale of art property since 1920. The highest totals for literary property were \$82,745 for the sporting library of Fitz Eugene Dixon of Philadelphia and \$85,528 for the library of the late George Allison Armour of Princeton, N. J.

Exhibitions and sales were well attended, with museums and prominent dealers and decorators represented in addition to the usual large number of private collectors; about 73,000 persons visited the American Art Association-Anderson Galleries at 57th Street and Madison Avenue during the eight months of the season and about 26,000 were present additionally at "Inisfada," Manhasset, Long Island, where the exhibition and sale of the Genevieve Garvan Brady collection was held.

THE collection formed by Genevieve Garvan Brady, now Mrs. William J. Babington Macaulay, was especially notable for the tapestries already mentioned as having brought record prices and for a sixteenth century Ispahan rug which brought \$19,000. The third of the trio of *Country Life* tapestries was sold for \$15,000, the Northwest Persian palmette carpet which was used in Westminster Abbey at the coronation of Edward VII brought \$3,600 from a private Chicago collector whose name was not disclosed, and the William and Mary paneling of the dining room realized \$3,500. Other highs among the paintings of the collection in addition to the record Remington described above were \$5,100 each for *Hunter's Luck* and *The Holdup* by Charles Marion Russell and \$2,200 for *The Vaquero* by Remington.

Among the most notable prices for the furniture of the Genevieve Garvan Brady collection were: \$2,000 from a private collector for a set of five Queen Anne walnut side chairs with needlepoint seats and \$3,150 from a private collector of Chicago for a Chippendale sofa covered in needlepoint, \$1,150 for a George II carved mahogany drop-leaf breakfast table and \$1,200 for a Chippendale rococo carved and gilded wall mirror. Furniture of earlier periods included an Elizabethan carved and inlaid oak court cupboard embodying almost all the early features of English Renaissance work in oak, which sold for \$1,600, and a Burgundian Renaissance sculptured walnut cabinet in two stages for \$1,000.

Among the other sales of notable property from distinguished sources was one of purely American character comprising furniture, paintings, miniatures, and glass, consigned by Herbert Lawton of Boston, which realized \$93,407.50. The increasing appreciation of the work of early American silversmiths was once again indicated at this time with \$4,400 the final bid on a teapot by Jacob Hurd, \$3,100 for an Adrian Bancker tankard, and \$30,000, as mentioned earlier in this report, for the John Coney silver monteith consigned by George C. Gebelein, and sold during a pause in the dispersal of the Lawton collection. In the same sale Copley's portrait of *Elizabeth Ross Tyng, Aged Sixteen* sold for \$5,000 to the Boston Museum of Fine Arts, a McIntire sofa for \$3,100, and an American walnut small cabinet on stand of the William and Mary period for

SPECIAL CORONATION NUMBER

OF THE

BURLINGTON MAGAZINE

In honour of the Coronation
of Their Majesties the May
issue is devoted to works of
art pertaining to Royalties
of Past Ages. The Contents
include:

*A Frontispiece in colour of a
rare Drawing of the Corona-
tion Procession of William
IV by Constable.*

*A colour plate of a wonder-
ful newly discovered Wall
Painting in Westminster
Abbey.*

*Royal Portraits in Pottery
and Porcelain.*

*Rare Pieces of Coronation
Silver from Royal and other
Collections.*

*Van Dyck's Equestrian
Portraits of Charles I.*

*A Charming article on
Regency Furniture.*

*and many other attractive
articles, all fully illustrated.*

Price: \$1.00

Immediate application for
copies should be made to:

LONDON:

THE BURLINGTON
MAGAZINE

Bank Buildings
16a St. James's Street, S.W.1

NEW YORK:

BRENTANO'S BOOK
STORES, Inc.
586 Fifth Avenue

E. WEYHE
794 Lexington Avenue

\$2,600. Upon the occasion of the dispersal of the collection of Mrs. Miles White, Jr., of Baltimore, the high value placed on American silver was further demonstrated by the sales prices when an early New York tankard which had been given by George Washington to Dr. Elisha Cullen Dick of Alexandria, Virginia, brought \$5,900, a tankard by George Fielding of New York, freeman in 1731, \$3,800, a porringer by John Coney and a tankard by George Hanners of Boston, \$1,500 each.

The J. Horace Harding collection of Chinese porcelains realized notable prices for the rare peachblooms of the K'ang-hsi period, a six-inch amphora bringing \$2,400 and an eight-inch bottle molded with a collar of chrysanthemum petals the same price, another small peachbloom amphora \$1,200 and a second chrysanthemum bottle \$1,300. A sale devoted entirely to pearl and diamond jewelry, being property of the estate of the late Alice W. Emmet, totaled \$65,402.50.

A Frans Hals Festival in Haarlem

(Continued from page 10)

genius: the absence of any correlated series of quick life drawings which might have served as the basis for this unique approach; from which it is necessary to conclude that the image of the sitter must have been perfectly fixed in the artist's mind from the moment of first reception until its formulation upon the canvas. Thus the conquest of what Cézanne once called the bugaboo of every artist's life: the torture of holding the image during the labors of its re-creation.

In a review of impressions like the present one, rather than a scientific essay, there is no place for analyses of every picture, for disputes of dating or even authorship. I have preferred to choose a few of the outstanding works and to comment upon these. Among the earlier works, there are the *Man with a Skull* (H. A. Buttery, London) with its interesting retention of the sixteenth century motif of the *Totentanz*; and the rarely seen *Jester with a Lute* (Baron Robert de Rothschild, Paris) with its magnificent use of red and black as the essential design.

Another seldom shown work is the *Laughing Boy with a Beer Jug* (Hofje van Aerden, Leerdam), rich in textural realization of fur cap and pottery; the wonderfully aristocratic *Portrait of a Man* (Howard Young Galleries, New York) is one of the finest of Hals' early portraits, just a little later in date than another equally distinguished male likeness (Wildenstein & Co., New York) in which a similar gesture of the hand gives an amazing force to an otherwise static representation. There are also such familiar masterpieces as the first completely mature characterization, the *Claes Duyst* (Jules S. Bache, New York) and that most endearing of Dutch Reformed preachers, *Caspar Sibelius* (M. Knoedler & Co., New York).

Pieter Tjarck (Harry Oakes, Nassau), which was reproduced in THE ART NEWS for May 1, is matched in elegance by the more important of the two rediscoveries in the show, the three-quarter length *Portrait of a Man* (D. Katz, Dieren), a brilliant painting in grey and black tones which once belonged to Charles II and has just come to light again in England. The Manet-like purple and grey tonality of the *Man with a Beer-Keg* (Schaeffer Galleries, New York) is a magnificent foil to the symphonic dark scale of the two Bodolphe portraits (anonymous American loan) which were formerly in the J. P. Morgan Collection, and of which the woman's portrait reaches, I feel, the height of Hals' genius for characterization and the quiet, detached statement of his sitter's personality.

The other of the "new" pictures is the *Lady* of about 1660 (Christ Church College, Oxford), a masterpiece of late impressionistic technique. An even greater product of the same style is the scarcely known *Herman Langelius* (Musée de Picardie, Amiens) whose broad, grey realizations of the abstract qualities of human figure and movement would have been the pride of Cézanne. To the panorama of which these cursory comments give a slight hint, the two prized possessions of the Frans Hals Museum itself form a fitting climax: the group portraits of the male and female Boards of Regents of the Old Man's Home which is now the museum building. Here the eighty-four-year-old Hals, without the suave polish of a decade earlier, lays human nature bare to the bone to an extent quite unapproached before or after his time.

It would be hard to think of a greater stimulus than these toward the exhibition which Dr. Gratama has now brilliantly arranged. That America is so well represented—by no less than thirty-six pictures—does credit to the lenders as well as those responsible for arranging the loans.

FAMOUS

MODERN ART CENTRE

IN LEICESTER SQUARE

THE LEICESTER GALLERIES

LONDON

When in Holland visit

THE BACHSTITZ GALLERY

THE HAGUE: 11 Surinamestraat

Select Old Masters—Works of Art

GREEK

ROMAN

RENAISSANCE

MEDIAEVAL

THANNHAUSER

NOW

PARIS

Please note address:

35 RUE DE MIROMESNIL
CORNER RUE LA BOETIE

FINDLAY GALLERIES, INC.

ESTABLISHED 1870

Old and Modern Masters

KANSAS CITY
1017 Baltimore

NEW YORK
8 East 57th St.

CHICAGO
424 S. Michigan Ave.

PIERRE MATISSE

MODERN PAINTINGS • PRIMITIVE ARTS

51 EAST 57th STREET

NEW YORK

RALPH M. CHAIT GALLERIES

CHINESE ART

600 MADISON AVENUE

NEW YORK

LILIENFELD GALLERIES

PAINTINGS

21 EAST 57th STREET

NEW YORK

**PAINTINGS AND SCULPTURE
BY AMERICAN ARTISTS**

BOYER GALLERIES

69 EAST 57th STREET

NEW YORK

ESTABLISHED 1901
H. MICHAELYAN
 INC

*The
 Aristocracy
 of Rugs*

NEW YORK
 515 MADISON AVENUE
 PALM BEACH

**WALKER
 GALLERIES**

MAYNARD WALKER, DIRECTOR

108 EAST 57th ST.
 NEW YORK

FERAL

Ancient Paintings

12 PLACE VENDOME
 PARIS

PAUL
**REINHARDT
 GALLERIES**

730 Fifth Ave., New York

★★★★★★★★★ America's first
 All-American Art Gallery... devoted
 since 1892 solely to the work of na-
 tive artists of note and promise. A
 unique service to collectors, whose in-
 quiries are invited.

MACBETH GALLERY
 11 E. 57th St., New York

FREDERIC FRAZIER
 INC.

OLD & MODERN PAINTINGS
 Featuring English
 Portraits and Landscapes
 9 East 57 Street, New York

AMERICAN FOLK ART
 PAINTINGS & SCULPTURE
 1720 to 1860
 RARE EXAMPLES
 113 WEST 13th STREET, NEW YORK

Ferargil Galleries
Frederic Newlin Price
 63 East 57 St., New York

EXHIBITIONS IN NEW YORK

(Continued from page 4)

SPECIAL EXHIBITIONS

- A. C. A. Gallery, 52 W. 8th St. *Paintings and Sculpture by Artists dismissed from the Federal Art Project*, July 10-Aug. 1.
 Arthur Ackermann & Son, 50 E. 57th St. *Watercolors by Drummond Fish*, to Sept. 1.
 American Indian Art Gallery, 120 E. 57th St. *Indian Watercolors*, to Sept. 1.
 Babcock Gallery, 38 E. 57th St. *Paintings by American Artists*, to Sept. 1.
 Contemporary Arts, 41 W. 54th St. *Figures, Flowers and Landscapes by the Sponsored Group*, to Sept. 1.
 Decorators Club, 745 Fifth Ave. *Photographs of Interiors*, to Aug. 15.
 Delphic Studios, 730 Fifth Ave. *Mexican Art*, to Sept. 4.
 Durand-Ruel, 12 E. 57th St. *Nineteenth and Twentieth Century French Painting*, to Sept. 1.
 Ferargil Galleries, 63 E. 57th St. *Group Show of Painting and Sculpture by Modern American Artists*, to Sept. 1.
 Findlay Galleries, 8 E. 57th St. *Old and Modern Paintings*, to Sept. 1.
 French Art Galleries, 51 E. 57th St. *Modern French Paintings*, to Sept. 1.
 Karl Freund Gallery, 50 E. 57th St. *Animal Sculpture*, to Aug. 15.
 Grand Central Art Galleries, 15 Vanderbilt Ave. *1937 Founders' Show*, to Nov. 18; *Prints by American Artists*, to Sept. 1.
 Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings and Sculpture by American Artists*, to Sept. 1.
 Marie Harriman Gallery, 61 E. 57th St. *Modern French Paintings*, to Sept. 1.
 Arthur H. Harlow & Co., 620 Fifth Ave. *Miscellaneous Prints*, to Sept. 1.
 Frederick Keppel & Co., 71 E. 57th St. *Miscellaneous Etchings*, to Sept. 1.
 Kleemann Galleries, 38 E. 57th St. *American Paintings and Etchings*, to Aug. 1.
 Theodore Kohn & Son, 609 Fifth Ave. *Watercolors and Gouaches by Paul Bodin*, to July 23.
 M. Knoedler & Co., 14 E. 57th St. *Contemporary Paintings*, to Sept. 1.
 C. W. Kraushaar Art Galleries, 730 Fifth Ave. *American Paintings*, to Sept. 1.
 John Levy Galleries, 1 E. 57th St. *Old Masters*, to Sept. 1.
 Lilienfeld Galleries, 21 E. 57th St. *Old and Modern Masters*, to Sept. 1.
 Guy Mayer Gallery, 41 E. 57th St. *Contemporary American and European Prints*, to Sept. 1.
 Metropolitan Galleries, 730 Fifth Ave. *Old and Modern Masters*, to Sept. 1.
 Midtown Galleries, 605 Madison Ave. *Retrospective Exhibition of Paintings Shown Throughout the Year*, to Sept. 1.
 Milch Galleries, 108 W. 57th St. *Group Show of American Painting*, to Sept. 1.
 Montross Gallery, 785 Fifth Ave. *Paintings by American Artists*, to Sept. 1.
 Morton Galleries, 130 W. 57th St. *Group Show*, to Sept. 1.
 J. B. Neumann's New Art Circle, 509 Madison Ave. *Living Art, Old and New*, to Sept. 1.
 Newhouse Galleries, 5 E. 57th St. *Italian Primitives from the Collection of Richard Hurd*, to Sept. 1.
 P.E.D.A.C., 30 Rockefeller Plaza. *Permanent Exhibition of Arts and Crafts*, to Sept. 1.
 Frank M. Rehn Galleries, 683 Fifth Ave. *On Exhibition*, to Aug. 1.
 Paul Reinhardt Galleries, 730 Fifth Ave. *Paintings by the Sponsored Group*, to Sept. 25.
 Schaeffer Galleries, 61 E. 57th St. *Old Masters*, to Sept. 1.
 Marie Sterner Galleries, 9 E. 57th St. *Fifty-six Artists—Fifteen Nationalities*, to Sept. 1.
 Studio Guild, 730 Fifth Ave. *First Annual Revolving Exhibition of Painting and Sculpture*, to Sept. 1.
 Walker Galleries, 108 E. 57th St. *Contemporary Summer Exhibition of American Paintings*, to July 24.
 Hudson D. Walker, 38 E. 57th St. *Lithographs by Adolph Debn and Will Barnet, Monotypes by Frank Van Sloun*, to Aug. 8.
 Weyhe Gallery, 794 Lexington Ave. *Collected Prints and Drawings*, to Sept. 1.
 Howard Young Galleries, 677 Fifth Ave. *Old Masters*, to Aug. 1.

The Art News of London

(Continued from page 21)

supreme abstraction of human form and the superb landscape, *L'Eglise de Village*. Twenty-nine paintings and six watercolors comprised this view of the Master of Aix.

"VICTORIAN LIFE" is the title of an unusually interesting exhibition current at the Leicester Galleries, which, as its title implies, stresses the manners rather than the art of the reign of Her Late Majesty, who is herself represented by a watercolor portrait in this fascinating re-creation of a period to the catalogue of which Philip Guedalla has written the introduction. Although most of the entries occupy themselves in a thoroughly unpleasant Victorian realistic style with the topical aspects of the day, generally the railway and steamship, a few genuine works of art are also present. Chief among these is the work of Richard Dadd. Frith's delightful railway scenes, Ford Madox Brown's landscapes and the rare art of Walter Greaves were also important to this delightful exhibition.

**Preserve Your Copies
 of The Art News
 In This Sturdy Binder
 \$1.75**

The Art News provides a well-made binder in full brown levant grain imitation leather, stamped in gold, designed to hold securely and permanently the issues of The Art News while permitting the quick insertion or removal of a copy at any time. Mail checks to The Art News, 136 East 57th Street, New York, N. Y.

PIERO TOZZI

Antique Paintings
 Objects of Art

32 EAST 57 STREET, NEW YORK
 99 Via Mannelli Florence, Italy

JULIUS LOWY

[INC.]

High Grade
 Picture Frames

Antiques & Reproductions

RESTORING—REGILDING
 RELINING

730 Fifth Avenue, New York

LIVING ART
 OLD AND MODERN

J. B. NEUMANN

509 Madison Avenue, New York

BELMONT GALLERIES, Inc.

PAINTINGS BY
 OLD MASTERS OF ALL SCHOOLS
 MUSEUM EXAMPLES
 DECORATIVE WORKS OF ART
 26 EAST 55th ST., NEW YORK

CHAO MING CHEN

Chinese Antiques

Established in the United States
 in 1920

339-341 East 29th St.
 BALTIMORE, MD.

BELLINI

Paintings & Works of Art
 LUNGARNO SODERINI 3
 FLORENCE, ITALY

KROLL • BRUCE • STERNE
 SPEIGHT • ETNIER • LAUFMAN
 SHEETS • L. BLANCH • WHORF
 RITMAN • SIMKHOVITCH & others.
MILCH GALLERIES
 108 West 57 St., N.Y.



HUDSON FORWARDING & SHIPPING CO., INC. NEW YORK

CUSTOM HOUSE BROKERS
AND FORWARDING AGENTS
Office: 17 State Street
Warehouse: 323 East 38th Street

Cable Address:
"JACBERG"

LONDON

Hudson Forwarding & Shipping Co., Inc.
Messrs. Gander & White
21/24 Cockspur Street, S.W. 1

Telephones:
Bowling Green 9-4151 to 4154

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE
FOLLOWING CITIES:

PARIS	BARCELONA	ROME	MILAN	GENEVA
BERLIN	MADRID	FLORENCE	BRUSSELS	LUCERNE
HAMBURG	SEVILLE	VENICE	CANNES	ZURICH
VIENNA	GLASGOW	NAPLES	NICE	AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND
IN ALL PARTS OF THE WORLD

Member of the Antique and Decorative Arts League, Inc.

GANDER & WHITE

(Formerly with Messrs. Cameron-Smith & Marriott, Ltd.)

EXPERT ART and GENERAL PACKERS
SHIPPING and PASSENGER AGENTS

Offices:
NORWAY HOUSE
21-24 COCKSPUR STREET
LONDON, S.W. 1
Telephone: Whitehall 1339

Packing and Storage Warehouses:
ORMOND YARD
GREAT ORMOND STREET
LONDON, W.C. 1
Cables: "Gandite," London

NEW YORK

Gander & White
Hudson Forwarding & Shipping Co., Inc.
17-19 State Street

AMERICAN ART ASSOCIATION ANDERSON GALLERIES • INC

30 EAST 57TH STREET • NEW YORK

CABLE ADDRESS: *Artgal* OR *Andauction*

BOOKINGS FOR THE 1937-1938 SEASON

The period of the summer months is an advantageous time to arrange desirable bookings in the 1937-1938 season for dispersal at public sale of art collections and libraries or portions thereof for combination with property of other owners in joint sales. Appointments for consultation with executives of the Galleries may be made. Summer hours will be from 9 to 5, except Saturdays and Sundays.

CATALOGUE SUBSCRIPTIONS

Four dollars for the art department series and four dollars for the book department series (Canada and foreign five dollars) is the subscription price for season's catalogues. If purchased singly, the cost of catalogues over a season would amount to ten times the cost of the subscription. The careful attention given to details of text and format in their production is the basis for reliance on American Art-Anderson Galleries catalogues as guides to sales and justifies their use as reference works. During the season just ending, some of the outstanding catalogues issued have been those for the American collection of Herbert Lawton of Boston, the Chinese porcelains of the J. Horace Harding collection, Gothic and Renaissance art belonging to Mrs. Herbert Shipman, art property of the Insull trust estate, modern paintings and drawings of the Cornelius J. Sullivan collection, engravings and etchings of both the Stern and Stein collections, the sporting library of Fitz Eugene Dixon of Philadelphia, and the George Allison Armour library.

De luxe catalogues, such as that of the Genevieve Garvan Brady collection issued this season, which was specially bound and contained color and gravure illustrations, are not included in the subscription price.

HIRAM H. PARKE, *President*

OTTO BERNET, *Vice-President*

ARTHUR SWANN, *2nd Vice-President*

Public Sales of Art & Literary Property Since 1883

FRANS HALS

LOAN EXHIBITION OF
THE MASTER'S PAINTINGS



JULY TO

SEPTEMBER

AT THE FRANS HALS MUSEUM
HAARLEM, HOLLAND

IN CELEBRATION OF THE 75TH ANNIVERSARY OF THE
FOUNDING OF THE MUSEUM: 100 PAINTINGS FROM
MUSEUMS AND PRIVATE COLLECTIONS EVERYWHERE